The Mindfulness Room features a wall waterfall, bean bags, popcorn, and an assortment of board games and puzzles. Additionally, the books featured in the Mindfulness Room are some of the campus newspaper’s most popular reads. Last spring, Ng wrote a proposal to the Grau Foundation, dean of student affairs, to use the Enhancing the Life of Students Fund (ELAF) — a fund offered to a project that would improve the campus culture — to fix it, and used the funds to purchase the wooden struc- ture and greenery. The project represents the school’s long history of promoting mental health and wellness. The Mindfulness Room is a place where students can be free and open to the public, according to the mission statement on its website. Surpakr’s dismissal.

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Students create creative apps at TartanHacks

 Surviving in the Poisoned Forest

 "Getting the grant for this project represents the school’s love and care for its students that they recognized all of the costs at this school and they are honestly trying to fix it," Ng said. Ng wanted the Mindfulness Room to be a place where students could be open to the public, and "where you can just be yourself and feel the stress of the world." Ng said that it is necessary for everyone to have that one little space of calm, in an environment where stress permeates the atmosphere. "It is necessary to take a step back and relax," she said. Students have responded positively to the opening of the Mindfulness Room. Riley Schenkler, sophomore psychology major, said that "there is no design, it really can make a difference." Eric Parzinger, sophomore mechanical engineering and biomedical engineering double major, agreed "[both in- ternal] have some place to be in peace with yourself." The Miller Gallery, housed in the Purnell Center for the Arts, will begin to focus more on the works of Carnegie Mellon artists after the university dismissed curator Astria Suparak in 2008. The Miller Gallery had a focus too narrow “that they both pay taxes to the rebels and provide inform- ation to the government.” Using his research and statistics, Shapiro showed that there was a negative cor- relation between unemployment and violence. “People who lived in places with both more unemployment and violence were more likely to vote Republican.” Shapiro’s lectures, which were sponsored by the Center for International Relations and Politics (CERP), focused on civil wars and civil conflicts in general, and on the role of the civilians involved. Shapiro argued that infor- mation is critical in formulating counterinsurgency strategies. “You pay people less in places where violence is more intense, so there is one possibility. When the economics of bad, high-unemployment areas, lost votes that were important.” Shapiro agreed that information is critical in formulating counterinsurgency strategies and for calculating insurgency targets. "Who is doing it worse? The people making decisions can either think of the whole thing as a problem or not. There is a lot of evidence that they both pay taxes to the rebels and provide inform- ation to the government.” Using his research and statistics, Shapiro showed that there was a negative cor- relation between unemployment and violence. “People who lived in places with both more unemployment and violence were more likely to vote Republican.” Shapiro’s lectures, which were sponsored by the Center for International Relations and Politics (CERP), focused on civil wars and civil conflicts in general, and on the role of the civilians involved. Shapiro argued that infor- mation is critical in formulating counterinsurgency strategies. “You pay people less in places where violence is more intense, so there is one possibility. When the economics of bad, high-unemployment areas, lost votes that were important.” Shapiro agreed that information is critical in formulating counterinsurgency strategies and for calculating insurgency targets. "Who is doing it worse? The people making decisions can either think of the whole thing as a problem or not. There is a lot of evidence that
Campus Crime & Incident Reports

A painting valued at $500 was stolen from a third-floor room of Roberts Hall. The painting was believed to be taken between 7:30 p.m. and 2:30 a.m. The University Police are investigating both incidents.

Noel Schattner, an assistant in Morewood Gar- den’s lounge, reported that over winter break, various office supplies, including paper and toner for printers, were also unknowingly taken from the same area. University Police are investigating this incident.

The University Police responded to the request of a resident assistant in Morewood Gar- den’s lounge located on Fifth Avenue and Neville Street. The officer determined that the odor likely came from the construction taking place at the intersection of Fifth Avenue and Neville Street.

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Henry Ford Institute partners with CMU


The Miller Gallery is currently displaying "Alien She," a collection co-curator Suparak and Ceci Moss.

Carnegie Mellon, said that he was "looking into the history and information about the choreography and the style." Shapiro offered the following insights into the choreography and style: the Miller Gallery is currently displaying "Alien She," a collection co-curator Suparak and Ceci Moss.

Carnegie Mellon, she was curator Suparak of Miller Gallery without Suparak as curator. She met Suparak at the University of Pittsburgh, so right next door you have the Frick Museum, you have the Warhol Museum, you have the Carnegie Science Center, which is one of the most carefully curated by Suparak and Ceci Moss.

Shapiro released book on history of "Pittsburghese"

Shapiro also authored the book on "Managing Violent Covert Operations."
The complexities behind menopause and why it is of evolutionary benefit

BRIAN THOMLO

News Co-Editor

To those who haven't gone through it, menopause can be a confusing process. For women who have — menopause is a time of physical, emotional, and psychological upheaval as a woman's reproductive cycle comes to an end.

It is not unusual for women to experience menopause at different times for different women, it usually happens around middle age, or 40 or 50 years old. According to the National Institute on Aging, the average age of American women who experience menopause is around 51.

When a woman goes through menopause, the end result is the loss of her reproductive capabilities, marked by the loss of her ability to ovulate and the ovaries’ lack of function.

A woman can only officially say that she has gone through menopause once she is postmenopausal — a woman who is postmenopausal no longer ovulates. When a woman begins the menopausal transition but has not yet had her last period, she is in perimenopause — going through menopause.

Many women experience many of the symptoms of menopause, such as mood swings, hot flashes, dryness, loss of elasticity, and thinning of a woman's hair. Some meno- pausal symptoms include:

- Night sweats
- Joint aches, specifically in the knees and ankles
- Hot flashes
- Night sweats
- Mood swings
- Sleep disturbances
- Fatigue
- Headaches

These symptoms can include itching, dryness, loss of elasticity, and thinning of a woman's hair. Some menopausal symptoms include:

- Night sweats
- Joint aches, specifically in the knees and ankles
- Hot flashes
- Night sweats
- Mood swings
- Sleep disturbances
- Fatigue
- Headaches

The first sign of menopause is the change in how the body regulates hormones. Progesterone, estradiol, and estriol.

Menopause is marked by decreased estrogen levels, which causes hot flashes, joint aches, and even some mood swings. The change in the body's ability to regulate hormones is an overarching term that encompasses all of these symptoms.

A hormone is a chemical messenger that travels through the body, providing instructions for various systems to perform their functions.

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This week, Puigdemont is set to outline the details of the new official language policy that Spain will adopt, one year after the referendum on independence was held. The government has ordered the regional authorities to draft their own plans for introducing Catalan as the official language in public schools and government offices.

The draft law, which is expected to be presented on Tuesday, will give Catalonia's five regional authorities the power to decide how to implement the new policy. It will also establish a commission to oversee the implementation of the law and to report to the regional government on its progress.
Disney has garnished much attention, both positive and negative, in response to the various series of more-or-less progressive characters.

Undoubtedly the most pervasive of these is the recent release of Mulan, a groundbreaking animated film. Princes, with their feel-good, campy moral lessons and generic villain and hero, seem to not be receiving the same sort of attention. It should also be noted that although Mulan is a Disney classic, it was not until 2008 when the movie was re-released that the film was reimagined as a coming-of-age story, with Mulan taking on a more empowered role. The lesson that it taught was that girls can be strong, that they can stand up for themselves, and that they can take control of their own lives.

While Mulan is an excellent idea, and a change America needs, the reality is that the President still failed to recognize that if we wish to make progress, we must do so by following through with this threat. When speaking on foreign affairs and terrorism, Obama brought up America’s responsibility as a nation for setting a good example for the world. This speech emphasized this duty and the importance of practicing what we preach, but it remains unclear as to whether he will follow through with this promise.

The President also expressed his hope for greater transparency in the future. However, while transparency is an important issue, it is not something that can be achieved overnight. It is a process that requires time, effort, and dedication. While the President’s words are encouraging, it is important that they are backed up by actions, and that we continue to work towards greater transparency in all areas of our lives.

In essence, Obama called for a new era of American moral leadership and a new commitment to democracy and to the rule of law. While this move is an excellent idea, and a change America needs, the reality is that the President still failed to recognize that if we wish to make progress, we must do so by following through with this threat. When speaking on foreign affairs and terrorism, Obama brought up America’s responsibility as a nation for setting a good example for the world. This speech emphasized this duty and the importance of practicing what we preach, but it remains unclear as to whether he will follow through with this promise.

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the Tartan · Thursday, March 20, 2014

Stop-and-threatens minority citizens’ rights

The New York Daily News's Shira Scheindlin’s case that ruled the program unconstitutional and a recent Supreme Court decision weakening the f****** country.

Dystopian future fast approaching as robots steal human jobs

Ukraine must join EU to ease unrest

On Jan. 7, African-American 16-year-old and straight-A student Brandy Bruck was shot and killed in a downtown New Orleans park.

In 2011, a mere year after Yanukovych took office, the opposition leader was arrested. The European integration movement, and eventually charge into a full- fledged revolution. Riot police are known for hurling fabric darts at rally police, according to The Guardian.

In November 2014, the number had grown to almost 290,000. Then, on November 30, riot police in Kiev launched a surprise attack on the rioters. A poll conducted in December showed that 46 percent supported EU integration. Meanwhile, 36 percent supported the Com- rade Russia into signing any sort of agreement, the night of November 29. The main party in opposition to the government, Batkivshchyna, supports EU integration, and is twisting the di- mie to be. We will not stand idly by as this...
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It’s too late to search for your dream job at the EOC

If you’re an underclassman, men or women, prepare now. The summer is meant for everything: internships, clubs and research. Don’t rely on luck—there’s too much competition. Push yourself. Prepare now to have a role in your future. If you walk into the Employment Opportunities Conference (EOC) this weekend, you will have no use for second thoughts. This is the time to start preparing. Nothing to lose.

Take a moment to sit back and think about your job. What will it be like? The person you are selling at the EOC this year who can get that job, or go to whatever school that you’re actually excited about. Many students usually find that the most important part of finding the right shoes is finding the most comfortable ones. The EOC is one of the few times that you’ll have an opportunity to fully articulate your skills to the recruiters. Your presentation of yourself to the companies is enough to land that job. You can’t afford to do anything that you will realize that you don’t take your time off the plunge.

Preparation for Following Up

When you’re convinced that there’s no way that the company of your choice will hire a fresman or sophomores, here’s a more practical reason to go to the EOC. Going to this year’s fair, you will be preparing for your final years at Carnegie Mellon. Attending the seminars will allow you to feel what it’s like, so that you know what you want to do. Simply walk up to the companies that you’re going to help you with.

Nothing to lose.

When you attend the Employment Opportunities Conference (EOC) this week, you must remember four things: do research before you come prepared, be confident, network, and listen. These four are some amazing opportunities. 30-400 companies are offering various internships, full-time positions, and 2,000 of 6,000 students are finding their dream jobs. Remember these are some amazing opportunities. They’re offering a full-time position. Here are some ways to make the most of the EOC.

Do your research.

Women

Since the dress code for the EOC is business casual, formal women should sit to a full skirt, no sneakers, no untidiness, no black, no gray, or yellow. Wear something that will make you feel comfortable. Make sure you will end up looking too casual for the event. Also, try to avoid wearing lace or silly accessories, like gold pants. A crab top in a solid color is a must, so is a good, well-fitting suit. Black or navy, or gray.

Make sure you are wearing high heels. Hair should be tied back in a simple but refined look. Make sure that your hair is not braided. Find simple studs and a small watch; you will need to carry a handbag and your phone.

Make a resume

A business resume is also necessary for men. While clothes- like black, navy, and gray will all work, men also in a purposeful way. A white shirt is the safest bet, and you’re sure the shirt cuffs are close to one-half of an inch longer than the sleeves.

A special feature of the men’s look is the tie. Remember: the tie is supposed to be a finishing touch to your outfit. The man who is wearing a suit and a tie, and even if you wear a suit, where the suit. Make sure that your tie is not showing through. But make sure to show that you’re wearing a shirt. On women, it’s the same story. Make sure that your tie is not showing through.

Add some simple jewelry for your look more elegant. A ring that is not too much. A ring that you are wearing on your left hand. A ring that you are wearing on your right hand. Find simple studs and a small watch; you will need to carry a handbag and your phone.

Men

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Men’s note: This article runs in a previous issue. A feature that is more prominent than the resume itself.

ZANETTA GRANT
Special to The Tartan

When going to the EOC, it is important to have a resume ready to make you stand out from the rest. When you advertise any skills that you have, be sure to make them prominent in your resume.

Header

In the heading, your name should be displayed in a large font, at least 18 point, in your head; your name is bold in a formal font. At least 12 point, font and both left and right aligned. In addition, your heading, in bold name, in formal font will outline. This heading is at which you receive most of your first impressions. It is a good idea to have a phone number and email address so that you should be able to do the heading. If you have a personal website, list it in there as well.

Education

You have a section here where you put relevant information on your expected graduation date and the name and location of your school. Once colleges. You should try to avoid playing any high school on the resume. You can include your GPA if it is a high grade. You can include your GPA if it is a high grade. You can include your GPA if it is a high grade. You can include your GPA if it is a high grade. You can include your GPA if it is a high grade. You can include your GPA if it is a high grade.
**Tartan basketball teams have a weekend of mixed results**

CARL GLAZER
Senior Staffwriter

It was an up-and-down weekend for Tartan basketball with both the men and women teams going 1-1 in University Athletic Association play against New York University.

The Friday doubleheader started with the women taking on the Violets from NYU. It was a rough opening for the Tartans with several turnovers. It took over three-and-a-half minutes from the Violets to score their first point, and even then two points came from turnovers from the Violets.

Senior guard Jacqueline Shaw scored four quick points in around the seven-minute mark. Shaw then took the lead for the Tartans with a driving layup followed quickly by a West jumper to extend the Carnegie Mellon lead. The game traded baskets throughout the rest of the half, and the Violets were able to tie it up, but never had quite enough momentum to overtakethe Tartans.

Coming out of halftime, NYU led by seven of nine shots during a 20-22 run that looked to put the game out of reach. The Tartans, however, were not to be denied and went on their own 15-0 run led by sophmore forward Liza Otto, finally taking back the lead with under six minutes to play on a jump shot by sophomore guard Lindsey Pinn. The two squads kept trading leads for the next few possessions before the Violets pushed the lead to six with just over two minutes left to play. The Tartans responded, and freshman forward Jordan Murphy, who was shut out in the first half, scored four quick points to bring the game back with under a minute to play. The Tartans took the lead for good on a putdown by Shaw with 25 seconds left. NYU had a chance to take back the lead but missed two free throws with 15 seconds left, all but securing a Tartan victory, 71-68.

After the game, Shaw said, “Our UAA season got off to a slow start, but we’re really happy about our win... and we know it’s an indication of how well we can play.”

After all the excitement of the Friday game, the Tartan women played a game of runs exchanging a 20-23 run by Brandeis for a 9-0 run of their own to take the lead with under six minutes to go in the first half.

Shaw continued her scor- ing ways, as one point making eight straight points for the Tartans to help them take a 30-27 lead into half.

The Tartans’ eventual downfall came in the glass, with the Judges dominating the offensive boards, leading to 10 second-chance points for them in the second half alone. Carnegie Mellon had great pressure on the boards late in the second half, but the Judges finally took the lead for good on a free throw with 3:23 left.

The women’s team moved to 11-7 on the year and 2-5 in UAA play, and the men improved to 10-8 overall and 3-4 in league play following this weekend’s games.

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**Summer Employment at Carnegie Mellon:**

Teaching Assistant and Residential Counselor Jobs in the Pennsylvania Governor’s School for the Sciences

Undergraduate senior employment at Carnegie Mellon University is available with the Pennsylvania Governor’s School for the Sciences (PGS). The PGS is a five-week summer school for extremely talented high school students from Pennsylvania. Teaching Assistant/Co-Counselors apply to teach PGS courses in computer science, physics, and mathematics. Academic duties of the TA/Co-Counselor include assisting with student lectures and laboratory sessions. Counselor duties of the TA/Co-Counselor include living in the same dormitory as the PGS students, ensuring that students adhere to the PGS disciplinary rules, providing tutorial help in the academic program, and managing and mentoring social activities.

Applicants should have finished their sophomore year by the start of the program. Preference will be given to applicants with strong academic records and strong social skills. Prior experience with PGS or a similar summer program is preferred but not required. Further information is available at the PGS web site: www.pgs.cmu.edu.

Stipends for five-and-one-half week period:

- $2,250 for new TA/Co-Counselors, $2,500 for returning TA/Co-Counselors

Housing is included in the (PGS dorm) as well as a food allowance.


Applications are available from the PGS Office at 141 A01 or may be downloaded (pdf format) from the PGS web site: www.pgs.cmu.edu

Contact the PGS Program Office at (412) 268-4669 or e-mail pgs@cmu.edu

**Application Deadline: March 1, 2014**

*Applications may be accepted after the deadline until all positions are filled*.
Seattle Seahawks defeat Denver Broncos for first Super Bowl win

CARL BLAZER
Senior Staff Writer

From the opening play of the game to the final whistle, this clear that last night was just one more example of the Super Bowl’s night. National Bowl League (NFL) MVP and Denver Broncos quarterback Peyton Manning couldn’t cut the only long pass thrown over his head and into the end zone from Brett Favre for Denver’s evening safety. This was just the beginning of a night of triumphant play for the Bronco on the Seattle Seahawks, the winner of the Super Bowl, and Seattle’s No. 1 defense. Manning, with a total of 438 made it look like Sea- side’s team was lining up in the third quarter against 27 points of a Denver defense that is so used to 69-yard interception return for a touchdown by linebacker Bruce Irvin.

Denver’s defense has only allowed 34 points to the Seattle defense, as the third issue in a row that Manning failed to go along with an interception. The Seattle defense line, while not really showing up in the first half, definitely showed up in the second half. Manning had the most com- pletions — 34 — in Super Bowl history with Thomas set- ting the record for most recep- tions in the big game with 13. For San Diego’s offense, the name was certainly Wilson. Wilson had the ball in his pocket and was allowed to pass the football and made steady progress with both his arm and his legs to keep the ball running down the field. Partially due to the fantastic field position created by the de- fense, the Seahawks were only forced to pass once, and turned the ball over on downs twice when attempting to run the ball in the last two minutes of the game. The only truly exploited play from the Seahawks offense came from a fake punt by Percy Harvin. Acquired from the Minnesota Vikings for a first round pick in the off- season, Harvin has been a consistent performer during the season, playing under 50 zone for a Seattle Seahawks run. The team’s big off-season acquisition was draft pick for Denver’s second string defense. With bad personnel and poor absorption by the National Football League, this was basically the same team.

The second issue is that Jay’s Creative Artists Agency (CAA) has basically taken over of the Broncos’ basketball operations, causing cuts for the Denver basketball moves like giving small forward J.R. Smith (found on him later) a huge raise and free time to rag on players.

The third issue is that players never really develop into the stars they’re supposed to be, and this is a problem for Denver. The Broncos have missed big things working against them. One thing that always has to be noted with the Knicks is that the team is poorly man- aged. Haynes is handling un ceasefire for developing players, but the Knicks are stuck with this stinker on the stat sheet, definitely going to be the Denver defense. It’s not a safe bet to build an entire team around a player whose bad playing is worse than good for the Knicks from year to year.

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Warning: This article contains spoilers from the episodes “Go to Hell” and “The Seven Wonders” of American Horror Story: Coven.

Looking at the track record of FX’s American Horror Story season finales, one expects the finale of the miniseries’ third season to disappoint. The season one finale ended almost like a comedy, while the second season covered several years in two episodes. American Horror Story: Coven’s finale, “The Seven Wonders,” is no exception, concluding what was ultimately a mediocre season.

The third season of the show started off strong with intriguing characters like slave torturer Madame Delphine LaLaurie (Kathy Bates) and voodoo queen Marie Laveau (Angela Bassett). Both characters are based on real people who lived in New Orleans during the 1800s, and their feud promised an unprecedented tension for the series. LaLaurie had tortured Laveau’s lover, and in return, Laveau buried LaLaurie alive until she was dug up by Fiona Goode (Jessica Lange), the Supreme witch of the coven.

The season faltered when characters began to die only to be brought back to life by swamp witch Misty Day (Lily Rabe), who had the power of resurrection. No death felt final, and there were too many to make any death feel significant.

Co-creators Brad Falchuk and Ryan Murphy seemed to turn the season around with the conclusion of LaLaurie and Laveau’s stories in a shared hell in the second-to-last episode, “Go to Hell.” Two other characters seemed to definitively die in dramatic murders in the penultimate episode, and Fiona’s daughter, Cordelia (Sarah Paulson), promised for a strong finale with the announcement that the witches of the coven would compete to be the next Supreme.

However, the chaos of “Go to Hell” was replaced by a much quieter finale when the show eschewed a fight to the finish among the potential Supremes. The true Supreme was determined halfway through the episode, and standout witch Myrtle Snow (Frances Conroy) unnecessarily asked for her own death. The competition also seemed cut short. The witches competed in a 20-minute string of unimpressive tasks, like pulling candles across a table using telekinesis and making the others slap themselves. There were no direct confrontations of power or deadly outbursts.

Despite the lackluster finale, the episode had several fantastic moments, such as when the witches played tag by teleportation, only to end the game with the death of a character. Characters like Madison Montgomery (Emma Roberts) and Misty Day had satisfying story endings. The true Supreme was determined halfway through the episode, and standout witch Myrtle Snow (Frances Conroy) unnecessarily asked for her own death. The competition also seemed cut short. The witches competed in a 20-minute string of unimpressive tasks, like pulling candles across a table using telekinesis and making the others slap themselves. There were no direct confrontations of power or deadly outbursts.

Misty Day’s hell was the most striking scene of the episode, in which she repeatedly had to cut through a living frog in a biology classroom. All potential Supremes descended into the depths of hell as part of their competition to see if they could come back to the living.

Madison’s initial refusal to bring a witch back to life, as well as her abuse of Kyle Roberts (Evan Peters) during the mind control task, solidified her bad intentions in a pleasingly terrifying way. The answer to the question, “Who will be the next Supreme?” was even answered with a deserving character, although the reveal was not as dramatic as the creators promised it would be.

Looking back on what was sure to be a five-star season, American Horror Story: Coven failed to deliver a cohesive storyline, with the female leads — witches and mortals alike — attempting to kill each other in one episode before reconciling their differences in the next for apparently no reason. The ability to bring characters back to life took away the fear of death that was consistently present in previous seasons. But despite its downfall, the season provided viewers with some of the miniseries’s best characters — especially LaLaurie — and reintroduced actresses that starred in the first season but were absent from the second, including Taissa Farmiga and Jamie Brewer.

While the season didn’t offer the thrill of previous seasons, it drew in enough viewers to justify a fourth. Early rumors report that the circus is coming to town.

Braden Kelner | Editor-in-Chief

### Advice for awkward people

#### About killing varmints and EOC jitters

**Dear Matt and Ryan,**

The entire time I’ve been living in my house I’ve seen rats or other small rodents on the floor of my bedroom. However, at some point in the past week of single-digit temperatures, some kind of fiercer varmints have invaded and, after a night of unseen bloodshed and dreadful noises, some kind of new hellbeast — I think they’re opossums — have moved in and replaced my lovely, quiet rats. They’re obnoxious and I don’t like them. The landlord came by and left us some traps, but it’s too late for that. They’ve practically taken over the house. What can I do?

Sincerely,

Plague Of Small Somethings Under Mattress, Knife

Introduction Looking Likely, Eager, Ready

**Dear POSSUM KILLER,**

First, let us preface this by saying the smart thing to do is just to stay the course and take the critters out one by one with the trap. But there are other options. You could rip up your floorboards and physically grab them. You could go to Japan, where high in the mountains, there is a sword blessed by the spirits to smite small unwelcome beings. Or you could shrink yourself down and slip beneath the floor yourself, befriend them, and trick them into leaving. Good luck!

**Unless, of course, they’re actually hellbeasts,**

Matt and Ryan

**Dear Matt and Ryan,**

The Employment Opportunities Conference (EOC) is this week and I’m freaking out and totally underprepared, but I need a job and I don’t know what to do. Please help me.

Sincerely,

Actually Having Heart Hardships

**Dear AHHH,**

Okay. Calm down. First of all, do you have a résumé written up? If not, then you should. It’s really easy, and if you need some extra help, go to the Career and Professional Development Center (CPDC) for walk-in hours or just grab a pamphlet. As soon as it’s done, print a bunch of copies ASAP. You don’t want to be waiting at the printer on the day of the EOC. Next, do some research on the companies that’ll be there and figure out who you’d truly be interested in working for. This will also come across when you’re talking to the recruiters, that you’ve actually learned a bit about their companies. Step three is to dress up. You should go for a full suit, but if you only have a nice shirt, tie (for guys), and pants you can rent a sports coat from the CPDC. Finally, just get out there and do it. Talk to people, show your passion, and make them interested in you. You go to Carnegie Mellon. You’re smart. Even if you have to fake it, put on an air of confidence.

**It’s a scary thing, but you’re not alone,**

Ryan and Matt

Need advice? Send queries to advice@thetartan.org.

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**Coven sputters at final episode**

American Horror Story ends an unfulfilling third season

### About killing varmints and EOC jitters

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Need advice? Send queries to advice@thetartan.org.
Sondheim’s *Company* pleases the crowd
Quirky musical comedy provides lighthearted commentary on marriage and love

On Jan. 23, a chilly night in downtown Pittsburgh, the city’s Cultural District was bustling with enthusiastic theater patrons. Musical *Wicked* satisfied expectations with a sold out Benedum Center, musical comedy *Judge Jackie Justice* played at the CLO Cabaret, and, at the O’Reilly Theater, locals gathered for the premiere of the Pittsburgh Public Theater’s (PPT) latest production: Stephen Sondheim’s *Company*.

A musical comedy as colorful as its advertisement campaign, which currently paints the Pittsburgh skyline, *Company* is a staple of musical theater and a masterpiece of the Sondheim repertoire. The story features three single girls, five married couples, and their 35-year-old single friend, Robert, who has some inhibitions about marriage. Throughout the show, the married couples teach Robert everything they think he should know about married life. In essence, the show is a commentary on marriage and how it affects people, told by quirky characters as they make their journey through everyday life. *Company* is an experience that leaves each member of the audience with something different to take away. Perhaps this fact is the essence of the show’s genius.

The PPT, as usual, has produced a stellar piece of theater. With this production of *Company*, Ted Pappas, PPT’s producing artistic director, and the creative team have captured Sondheim’s vision in a complete and satisfying package.

From the moment the audience enters the charming O’Reilly Theater, the show’s exciting atmosphere is evident. The set, designed by James Noone, is a modern two-story Manhattan apartment with a few sofas and a liquor cart. The set is simple and intimate, yet enticing and theatrical. The stage has a symmetrical layout, with two hallways leading backstage and two staircases adjacent to the hallways, which converge seamlessly to form the second-story balcony. Above this balcony, a series of stylized windows and rectangular screens that extend far above the stage floor and stare down at the audience.

One exciting feature of this production is the graphics and videos projected on the screens above the stage. Short clips of bustling Manhattan streets and images of the famous New York City skyline appear at different points of the performance.

These graphics and videos bring an ingenious addition to the scenic design and ensure that the show’s setting is always alive.

Throughout the performance, new set pieces enter the space through a large door center stage or through the hallways. The seamless set changes and extra details add to the atmosphere of the show.

Hidden below the stage is the orchestra, directed by F. Wade Russo. Sondheim’s music is a major aspect of this production and requires an all-star orchestra. Thankfully, the orchestra delivers Sondheim’s score in all its zany splendor.

Of course, the acting and singing in this production is fantastic. The cast, assembled by casting company Cindi Rush Casting, could not be a better-suited band of actors. Each scene introduces a new character with amusing quirks and an infectious personality. Robert is played by Carnegie Mellon alumnus Jim Stanek (CFA ’94), and his fine acting and lovely singing voice carry the show successfully. Sarah (Nancy Anderson) is one of this production’s most memorable characters. In one of the earliest scenes, her comedic banter with Harry (Benjamin Howes) had the audience roaring with laughter.

Courtney Balan’s rendition of “Getting Married Today” is one major highlight. Darren Elker (CFA, ’92) gives a colorful portrayal of Larry in his scene with Joanne, played by Judy Blazer. Blazer’s performance of the iconic tune, ”Ladies Who Lunch,” does not disappoint.

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Company runs through Feb. 23 at the O’Reilly Theater. To learn more about the show, visit ppt.org.

**Zachary A. Mendez | Staffwriter**

The cast of *Company* sings around Robert, a single man who is taught by his friends to forgo his inhibitions and embrace married life. Robert is played by Carnegie Mellon alumnus Jim Stanek (CFA ’94).

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In the upcoming PC and Linux game **Cradle**, you are an outcast on the run. Black tendrils follow closely behind, covering the land in a blanket of shadows. Your journey has taken you to the Cradle, a forgotten realm associated with free will and creation. The god of this realm, Aderyn, has tasked you to return the Cradle to the known world. In return, your survival is ensured and humankind will once again experience free will — something that was stolen from them eons ago.

Mojo Game Studios, an independent game studio based in Pittsburgh and founded by Carnegie Mellon students, is weaving together an open-world fantasy action game with a focus on skill-based combat and self-driven exploration. Founder and lead designer Hank Zwally explained “I was getting tired of seeing the same games come out over and over. I wanted to be the change in the industry I wanted to see.” After creating a demo at Carnegie Mellon’s Game Creation Society, Zwally and a few other key members founded Mojo Game Studios to further develop **Cradle**.

### Combat

If a player wishes to survive, nothing but a mastery of the combat and movement system will suffice in **Cradle**. Using the mouse, the player must aim the cursor to connect attacks. Left and right clicks influence the direction of melee swings. Additionally, **Cradle** uses a method of fluid movement that will allow 360˚ movement, similar to console controller analog movement, with conventional WASD and mouse controls. Animations are responsive to what actions were taken and where they occurred. A chop to the head will obviously play out differently than a hit to the groin. Such features are lacking in most mainstream games, and **Cradle** hopes to innovate combat by going the extra step.

**Cradle** aspires to reflect a player’s intent within the game. To enable that, **Cradle** gives the player many character choices and allows extensive interaction with the environment. There are five starting classes (arcanist, druid, ranger, paladin, and swordsman) with combat specializations that make every experience individualized. Different classes interact with the environment in unique ways. A ranger may climb trees for higher ground, while a paladin might smash through a tree to get a foe. A player can then pick and choose among an assortment of weapons to suit a unique play style. Do you like hitting hard? A heavy weapon may be your best friend. Are you a pyromaniac? A player can even augment a weapon so that it is always on fire. But the enemies found in **Cradle** are no pushovers, and resources are limited. Skill, along with smart decisions, lead to victory.

### Exploration

Open-world games are popular because they allow players to take the game at their own pace. A player can rush through a game or decide to stop and smell the roses. The world of **Cradle** is crafted to evoke feelings of wonder and wanderlust. Five distinct environments, ranging from the overgrown Titanwood forest to the ruined Port Bayou city, give the player plenty of space.

“The Cradle itself is wild and forgotten,” lead VFX artist and current Carnegie Mellon senior fine arts major Nathan Trevino explained. “[The] architecture and environment has mixed up in a sometimes disgusting, sometimes gorgeous way. We have elements of our art direction that hint at the world before.”

But the world is not just eye candy. Plants can be picked and brewed. Environmental puzzles lay in the open, waiting to be solved. Inventory does not pause the game, healing items are carried on an avatar’s body, and even character selection has been built into the in-game world.

A common trend in open-world games is to have quests that reward the player for completing certain activities. However, these quests often feel like checklists done simply to get a piece of loot. **Cradle** aspires to have a world that inspires activity and interaction. Environmental clues, mysterious items, scrawled notes, and other objects are placed in the world of **Cradle** to lead players on their own paths. There are non-playable characters who may push the player toward certain directions, but **Cradle** promises that there won’t be any seemingly purposeless tasks.

### The Future of Cradle

As **Cradle** has been in development for over a year, the foundation for the game has already been laid. The game is in a playable state, though several concepts stated above are being worked on. The goal is to have 10 to 15 hours of gameplay on a speedrun, though the game could be as long as 50 to 100 hours if the player chooses to explore, according to the game’s creators. Mojo Game Studios hopes to distribute the game via Steam and their website. Potentially risky goals include multiplayer co-op, extensive voice acting, and console support.

Mojo Game Studios hopes to launch **Cradle** in the summer of 2016. In order to build a community of players, as well as secure the necessary funds, Mojo Game Studios has chosen to use Kickstarter. Kickstarter is a crowd-funding website that allows backers to make payments via Amazon toward projects. Backers are not charged unless the project succeeds and are rewarded for certain amounts. The catch is that there’s a time limit — **Cradle** has 17 days to raise $350,000 or the project won’t be funded through Kickstarter.

**Angela Liu** | Junior Staffwriter
I had the opportunity to interview the Pittsburgh Cultural Trust Wood Street Galleries curator Murray Horne and artist Erwin Redl, the mind behind the Structures of Time and Space displays at the gallery. The series of large-scale light installations opened on Jan. 24 and will be on display through Apr. 6. The following is an in-depth look at the ideas behind the innovative display.

Interview with Pittsburgh Cultural Trust Wood Street Galleries curator Murray Horne

Q: What makes this display unique?
A: Erwin is a pioneer in the use of LED lighting for artwork and has been working with this medium for nearly 20 years.

Q: How do you find it relates to other pieces you have curated?
A: It relates directly as the gallery is focused on new media artwork.

Q: What part of the exhibit speaks the most to you and why?
A: “Twists and Turns” on the second floor gallery asks an interesting question: Is symmetry born out of chaos or vice-versa?

Interview with artist Erwin Redl

Q: How did you come up with the idea for this display?
A: The presentation of my work was driven by the unique spatial options at Wood Street Galleries. The galleries have two floors with the same layout, and both floors can be sealed from daylight. Murray Horne, Wood Street Galleries’ curator, selected two installations from very different periods of my career. “Speed Shift,” the LED-installation with sound on the third floor, was conceived in 2006. It has been shown in different versions in the U.S., Canada, Spain, and the Ukraine. “Twists and Turns,” the laser installation on the second floor, was conceived in 2012 and has never been exhibited before. Both installations are site-specific. Distinctive features of the exhibition space are being used to express the primary artistic idea underlying the installations. One of those features at Wood Street Galleries is that both rooms have an extreme elongated 4:9 floor plan ratio of length to width. Upon entering the space you are immediately confronted with the wide back wall with its super CinemaScope proportion which is hard to comprehend in one view. It evokes the same epic feeling as a wide horizon. Both installation set-ups refer directly to this primary spatial sensation.

Q: What is most fascinating for you is how different the two installations are and how different the reactions of the audience was — very different from what I was expecting. “Speed Shift” on the third — with its cold, white LEDs and sound — seems to socially animate the audience. During the opening, it almost felt like a party room. People were extremely talkative and non-stop took pictures of themselves in front of the work. The second floor with the much darker “Twists and Turns” installation was extremely quiet, almost silent. I thought it would be different. I thought that the cave-like warmth of the second floor with red and blue lasers would generate a more active social space and the stark white light on the third floor would make people more distant from each other. It illustrates that the audience and the interactions between audience members become an active, often unpredictable part of my installations.

Q: What kind of professional or technical training do you have, and did it help you in creating this display?
A: I attended a polytechnic high school near Vienna, Austria, with a focus on furniture making, interior design, and architecture. After high school, I studied electronic music and composition at the University of Music and Performing Arts in Vienna. In 1993, I went to New York on a Fulbright Stipend to get an MFA in computer art at School of Visual Arts. I acquired a lot of the technical knowledge by working at several New York start-ups designing and programming interactive custom electronics after my graduate studies.

Q: What would you like viewers to take away after viewing the display?
A: Both installations have a sense of calm and tranquility that is crucial in my work. Despite my abstract aesthetic language and the artificiality of the medium, the sensuality as well as corporeality of the created space is important to me.

Q: What part of the exhibit speaks most to you and why?
A: What is most fascinating for me is how different the two installations are and how different the reactions of the audience was — very different from what I was expecting. “Speed Shift” on the third — with its cold, white LEDs and sound — seems to socially animate the audience. During the opening, it almost felt like a party room. People were extremely talkative and non-stop took pictures of themselves in front of the work. The second floor with the much darker “Twists and Turns” installation was extremely quiet, almost silent. I thought it would be different. I thought that the cave-like warmth of the second floor with red and blue lasers would generate a more active social space and the stark white light on the third floor would make people more distant from each other. It illustrates that the audience and the interactions between audience members become an active, often unpredictable part of my installations.

Jenna Bodnar | Assistant Pillbox Editor
Twink’s latest album innovates dance music

Happy Houses uses minimalist technique and childish equipment to craft unique sound

What is dance music? Even though it has thoroughly permeated popular culture, the phrase “dance music” is nebulous at best. Does it have to be electronic? Does it need a drop? Can music still be called dance music if it’s rock, hip-hop, or country? Does dance music even need to have a definition, or does it just need to get people out of their seats? Does it even need to do that?

Even though the shapeless nature of dance music has sparked numerous arguments between purists and casual fans, it has allowed for an enormous amount of innovation. Since 2003, Mike Langlie has proven himself to be one of dance music’s most innovative producers with his musical project — the band Twink.

Using the sounds of a toy piano as his primary instrument, Langlie taps into the core of modern dance music to craft songs that have a universal appeal and prove that kitsch is not an inherently superficial novelty. On Feb. 10, Langlie will release his ninth album. Happy Houses is a collection of eight tracks that demonstrate Langlie’s intimate understanding of dance music.

It is easy to dismiss Langlie’s music as childish on first listen. It evokes such strong memories of early youth that it often begs comparisons to child entertainers like Raffi or Laurie Berkner. The plinky toy piano on lead single “Close to Home” brings to mind a trippier version of Mark Mothersbaugh’s score for The Rugrats. Even in parts where the toy piano is absent and a dubby bass wobble dominates the song, there is a sense of jubilation that only one with a toddler’s naiveté could experience.

While other notably kitschy songs like Ylvis’s “What Does the Fox Say?” or the “Bed Intruder Song” lose their luster and appeal after the novelty wears off; repeated listens to Langlie’s “Close to Home” result in an appreciation for its fantastic and tight arrangement. There is a natural ebb and flow in the instrumentation and song progression that legitimizes the use of the toy piano.

The accompanying music video is almost too surreal to explain. It can be best described as a house transplanting other miniature pastel-colored houses from their perches on urban walkways to the wilderness.

The video is nearly impossible to take seriously, but maybe that’s the point of Happy Houses.

With song titles like “Ostrich Hop,” “Gumdrop Glitter,” and “Crocodilly,” it’s clear that Langlie has little, if any, concern for being considered a serious musician. Instead, he concerns himself with channeling the simplicity and wonder of early childhood in his music. From the sublime weirdness of the synths and samples in “Chickaboo” to the windup-toy, percussive groove of “Frankentoy,” each song offers a unique perspective into Langlie’s mind.

It is impossible to compare Langlie’s music to music that is marked by its creator’s desire to be seen as a “real” music maker. Langlie’s aspirations are laid out clearly on Happy Houses, and none of them involve others’ perceptions of him. Happy Houses is a half-hour-long indulgence in the simple pleasure of creating music.

Matt Mastricova | Staffwriter

The Hunger Games: Catching Fire

Friday, Feb. 7 — 8 and 11 p.m.
Saturday, Feb. 8 — 8 and 11 p.m.

After winning the 74th Annual Hunger Games, hope and order seem to be restored when Katniss Everdeen (Jennifer Lawrence) returns to her district with fellow winner Peeta Mellark (Josh Hutcherson). However, the Capitol calls for Katniss to return and participate in the next Hunger Games to prove whether or not her love for Peeta is genuine. The Hunger Games: Catching Fire is a ferocious film that’s even more ruthless and action packed than its predecessor. Director Francis Lawrence heightens the tension and energy of the drama by creating a sense of imprisonment and cynicism as Katniss struggles for her freedom from the Capitol. The Hunger Games: Catching Fire is more intense and even better than the first movie in the series, with incredible performances and nonstop adventure.

The Spectacular Now

Sunday, Feb. 9
8 and 10:30 p.m.

High school senior Sutter Keely (Miles Teller) is living the life and enjoying every minute of it. However, as Sutter starts to drink and party too much, his girlfriend dumps him, sending him into a drinking spree that results in him waking up on a lawn. Good girl Aimee Finecky (Shailene Woodley) comes to the rescue and what ensues is a budding friendship-turned-romance. Yes, it’s a coming-of-age movie, but don’t expect it to be full of teenage angst or a hackneyed search for identity. Written by Scott Neustadter and Michael Weber — who also wrote 500 Days of Summer — and based on the novel of the same name by Tim Tharp, The Spectacular Now is full of whimsical charm and endearing performances.

Andie Park | Staffwriter
Nationally-noted Miller Gallery curator Astria Suparak let go from Carnegie Mellon

A retrospective look at the contemporary, interdisciplinary, and thought-provoking displays featured at the Miller Gallery during Suparak’s residence

In 2011, Suparak fully established the Miller Gallery’s place within the Pittsburgh art scene by organizing the 2011 Pittsburgh Biennial. Collaborating with many art institutions, including the Carnegie Museums and the Andy Warhol Museum, the exhibition highlighted art organizations connected to Pittsburgh as a way to generate a dynamic understanding of the artistic panorama within the city. The intention of the exhibition view was that it simultaneously created an opportunity for the art community in Pittsburgh while bringing recognition to the Miller Gallery and art at Carnegie Mellon.

Suparak’s work brought together artists, researchers, and thinkers to explore ideas about social, political, environmental, technological, and cultural tensions within the world today. Large in scale and ambition, many of the exhibitions toured nationally and internationally. The Miller Gallery benefited tremendously from being known as the source of truly world-class exhibitions and collaborations that went far beyond the narrow context of a campus art gallery.

Working alongside the university’s overall goal to become more interdisciplinary, Suparak stretched the world of the Miller Gallery past the humanities and into science and technology. Recently, the gallery put on the above Intimate Science, guest curated by Andrea Grover, that revealed a world of artists whose medium is science and technology. Recently, the gallery put on the 2012 exhibition called Keep It Slick: Pittsburgh and the Art of Oil, which featured works by artists working with oil as their medium.

In her years at the Miller Gallery, Suparak never varied from bringing in politically-charged exhibits. 2012’s In Her Years at the Miller Gallery, Suparak never varied from bringing in politically-charged exhibits. 2012’s Whatever It Takes: Steelers Fan Collections, Rituals, and Obsessions, a reaction to the way in which corporate, in-the-books city as part of the show Your Town. The show was unique — the first major art exhibition to span a campus and be truly connected to the community... We need to be more engaged as a community and communicate with the wider world. To focus only on the work being done on campus, as remarkable as it is, devalues the gallery’s place in society.

For Carnegie Mellon, the importance of Suparak’s work with the gallery was not only its role as a respected platform to showcase the definition of art, but its role in pushing the boundaries of the gallery. For Suparak, the Miller Gallery was not only its role as a respected platform to showcase the definition of art, but its role in pushing the boundaries of the gallery. For Suparak, the Miller Gallery was not only its role as a respected platform to showcase the definition of art, but its role in pushing the boundaries of the gallery. For Suparak, the Miller Gallery was not only its role as a respected platform to showcase the definition of art, but its role in pushing the boundaries of the gallery. For Suparak, the Miller Gallery was not only its role as a respected platform to showcase the definition of art, but its role in pushing the boundaries of the gallery. 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**Madagascar** is a wild, mysterious experience

Concurrent time periods, exotic settings, and family themes converge in modern play

A trip to see a play put on by the Quantum Theatre company is not the average theater-going experience. This Pittsburgh-based company finds different locations for each play it presents. “Our patrons think of it as an adventure finding the next venue,” said Stevie Herenden, director of community relations for Quantum Theatre.

The Carlyle, the venue for the company’s current show, Madagascar, provides a more-than-appropriate backdrop for a story involving characters from a world of wealth and privilege. Artistic director Karla Boos said the location, previously a Union National Bank replete with marble columns and floors, “references the Greek Classical period, a luxurious place known to the world of people of privilege.”

The story centers around Lilian (Helena Ruoti), June (Melinda Helfrich), and Nathan (Larry John Meyers), three people whose stories are interwoven by the mysterious disappearance of Gideon, and whose interactions with him intersect in a certain hotel room in Rome at different times. Lilian is Nathan’s lover and the mother of twins June and Gideon (her favorite child). June, as Gideon’s fraternal twin, shares a special connection with him. Nathan, a friend of the family, was an economist like June and Gideon’s father Arthur, although Nate was not as revered. Lilian, June, and Nathan ponder the events leading up to the disappearance of Gideon in their respective time periods.

In addition to the concurrent time periods of each character, the manner in which the play is told also makes it unique. The audience learns the history of the family and the relationships between characters through a series of anecdotes. The language of the play paints a clear picture of the story without sacrificing its poetic tone.

“Madagascar is a wild, mysterious experience,” director Sheila McKenna said. “I wanted to avoid sentimentality but still honor passion. I wanted to respect the language without being too reverent. I like plays that don’t have a neat, tidy package for the director or the audience. I like that this play asks questions about patterns — why this? Why do we choose certain memories to hang on to?”

The play often reveals threads of patterns to unravel mysteries. June and Nathan often reference one of Arthur’s mantras — that if you look closely enough and pay attention, you can find patterns that connect people. This play models that idea perfectly, as it is a series of chosen memories in which viewers can find patterns to understand the story and formulate opinions on family, truth, and punishment. Helfrich, who plays June, said that she was attracted to Madagascar “by the complications and fallibility of memory. I was interested in how different people’s memories of the same event don’t quite match up.” Helfrich, a Chatham University and Columbia University graduate who has been working with Quantum Theatre for her entire professional career, said she connected with her character June because “her voice is so clear to me. I can understand her struggle to connect to her mother.”

This production felt the touch of the Tartan — the costume designer, Lizzie Donelan, is a current master’s student in costume design in the College of Fine Arts, and the lighting director, C. Todd Brown, is currently an assistant teaching professor of lighting in the School of Drama. Donelan also worked on costumes for Carnegie Mellon’s productions of The Crucible and Macbeth. Brown has also designed the lighting for 17 other Quantum Theatre productions. Though neither Brown nor Donelan attended this performance, their colleagues only had glowing reviews of their abilities.

“Todd is wonderful,” said McKenna, who previously acted in a production for which Brown designed the lighting. “Todd is a master. He has beautiful ideas, and he’s very sensitive. He brought them beautifully to life.”

Helfrich agreed that she enjoyed working with the Carnegie Mellon affiliates. She said, “[Brown and Donelan] were fantastic — so professional. We, the actors, had a whole support team behind us making the production.” She said that connecting with the audience was especially important in such an intimate setting. “I usually find a couple of people whose faces draw me in, but I really try to connect with everybody,” Helfrich said.

According to set designer Stephanie Mayer-Staley, “The location instantly spoke to all of us.” Mayer-Staley especially connected to the former bank because it was where she opened her first checking account. “We loved the antiquity and the architecture,” Mayer-Staley said. However, the cavernous marble venue also presented some problems to the production staff. “The biggest challenge was acoustics because of the marble. We used muslin to dampen the acoustics. I think it adds to the feel of the play — like an excavation site — because as you are watching the play, you’re revealing secrets, digging deeper.”

*Madagascar* runs through Feb. 16 at The Carlyle in Downtown.

Jenna Bodnar | Assistant Pillbox Editor
Exercise by InternalJoke

Variety Hour - Animals can be Dangerous by Paul Peng

TartanHacks: Red Bull Gives You Wings by Maryyann Landlord
Haha! You're right, nobody in their right mind would come out to this cold!!

Nobody but us

It's annoying waiting for the bus

Dang

No kidding! we always miss the bus!

The next day...

We can come earlier...

Dang it!!

The End

kan_swetha@yahoo.com
Mad Lib Puzzle

_HAIL TO THE CHIEF!

_The President of the ____________
is elected every ____________ by
a group of people called the ____________
College. Each ____________ casts votes in
a preliminary hearing called a _________.
Throughout the campaign, the candidates
participate in ____________ and
___________. Many people try to
___________. The outcome using
polls and statistics. In the end, only
one person is selected to _________ the
country as ____________ in Chief.

Mad Lib courtesy of www.madglibs.com

Fill in the blanks to create a story.

Maze Puzzle: Challenging Difficulty

Start in the middle of the maze and find your way out.

Solutions from Jan. 27

Crossword

Intermediate Difficulty

Challenging Difficulty

Kakuro courtesy of www.krazydad.com
Horoscopes

aries
march 21–april 19
You will have a good opportunity to show your talents in your career and have success in your relationships with colleagues and friends. Don't be shy; assert yourself!
Lucky Flowers: Carnation, Primrose, Alice Flower

TAURUS
april 20–may 20
Be careful and prepare for unexpected troubles.
Lucky Flowers: Orchid, Cactus

GEMINI
may 21–june 21
You will make great achievements in your career. There might be some rumors floating, but if you're modest and honest, everything will unfold calmly.
Lucky Flowers: Gladiola, Impatiens, Cock's comb

CANCER
june 22–july 22
Several things will require your attention. You should care more about the physical condition of yourself and family.
Lucky Flowers: Bleeding Heart Vine, Larkspur

LEO
july 23–aug. 22
You will receive a lot of help from others, but make sure not to be too negligent of the tiny things.
Lucky Flowers: Hydrangea, Pitcher Plant, Marguerite

VIRGO
aug. 23–sept. 22
Your fortunes in all aspects will fluctuate, so they will require a great deal of care. When faced with difficulties, you should be strong to overcome them all.
Lucky Flowers: Cala Lily, Jasmine, Marigold

LIBRA
sept. 23–oct. 22
If you work in the arts or creation, you will be lucky. But be careful not to be emotionally apart from your family due to work.
Lucky Flowers: Rose, Oncidium, Cymbidium Orchids

SCORPIO
oct. 23–nov. 21
Work hard and keep a low profile to avoid tricks of cruel people. You should be careful with your actions and words in daily life to be safe.
Lucky Flowers: Snapdragon, Plantain Lily, Nerve Plant

SAGITTARIUS
nov. 22–dec. 21
Be especially independent and achieve your obstacles on your own. Patience is virtue.
Lucky Flowers: Chrysanthemum

CAPRICORN
dec. 22–jan. 19
Life will slowly get better and better. When you encounter difficulties or frustrations, handle them calmly and they will eventually disappear.
Lucky Flowers: Cineraria

AQUARIUS
jan. 20–feb. 18
Be careful dealing with money matters with friends, relatives or colleagues.
Lucky Flowers: Tulip, Evergreen, Peach Blossom

PISCES
feb. 19–march 20
There will be some ups and downs for you. Life may get stressful, but make sure you pay attention to the people around you.
Lucky Flowers: Lily, African Violet, Lily of the Valley

Maryyann Landlord
Comics Editor

Across
1. Boundary
6. Sign of injury
10. Sibilate
14. Battery terminal
15. Cheerio!
16. French friend
17. Tire (out)
18. Brouhahas
19. Annika Sorenstam's org.
20. Forebrain
23. Orch. section
24. Calendar box
25. Animation frame
26. Director Howard
27. Rude
32. Soup with sushi
35. Bendable twig, usually of a willow tree
36. Rocky hilltop
37. In spite of
38. ... Kick Out of You
39. Pitch
40. Performed
41. The loneliest number
42. Full range
43. Frozen treats
44. Contrary
46. Make another point
48. After taxes
49. Broke bread
50. Average
53. Inadequate
58. ... saw Elba
59. Olive genus
60. Circular
61. It may be compact
62. Trading center
63. Bert's buddy
64. Greek peak
65. Unit of computer memory
66. Duck with soft down

Down
1. Reindeer herders
2. Inactive
3. Engine
4. Bad day for Caesar
5. Shipworm
6. Actor Keach
7. Mediterranean juniper
8. Riding
9. Impetuous
10. Hebrew liturgical prayer
11. Undiplomatic
12. Indication
13. Poseidon's realm
21. A Bobbsey twin
22. Squirrel stash
26. Line of seats
27. Magazine copy
28. Baseball glove
29. Green shade
30. Accent
31. Energy units
32. Queue before Q
33. Actress Skye
34. Austerity
35. Resistance units
50. Strike repeatedly
51. Army leader?
52. U-Haul competitor
53. "Exodus" author
54. Grave
55. Now ___ me down...
56. Spanish muralist
57. Singer Amos
58. Tokyo, formerly

Crossword courtesy of BestCrosswords.com
TUESDAY 2.4.14

**The Hold Steady.** Mr. Small's Theatre. 8 p.m.
This Brooklyn-based rock and roll band will be bringing their unique brand of bar music to Mr. Small's. Tickets are $14.

**Kevin Howard.** Backstage Bar at Theater Square. 5 p.m.
This Pittsburgh-based jazz keyboardist will be playing a free show at the Backstage Bar. More information can be found at http://trustarts.culturaldistrict.org.

WEDNESDAY 2.5.14

**Wednesday Wine Flight: A Taste of Tuscany.** Cabaret at Theater Square. 6:15 p.m.
This sample of Tuscan wines features a panel discussion, light appetizer fare, and dessert and coffee afterward. Tickets are $35.75.

**Emancipator.** Rex Theater. 8 p.m.
Trip-hop producer Douglas Appling will be performing his music with a live band. Tickets are $15.

THURSDAY 2.6.14

**Joe Nichols.** Stage AE. 6 p.m.
The country music star behind the Number One single "Tequila Makes Her Clothes Fall Off" will be bringing a roaring good time to Stage AE. Tickets are $25.

**Amon Amarth.** Mr. Small's Theatre. 7:30 p.m.
These death metal monsters will be blowing the eardrums of everyone at Mr. Small's. Bring your viking helmet.

**EOTO.** Rex Theater. 9 p.m.
This live electronic duo forgoes pre-recorded loops in favor of creating music live onstage. Tickets are $20.

FRIDAY 2.7.14

**The John McIntire Dangerously Live Comedy Talk Show.** Cabaret at Theater Square. 10:30 p.m.
This comedic look at various political scandals features panelists from different sects of the world of government. Tickets are $10 and can be purchased at the door.

**The Planets - An HD Odyssey.** Heinz Hall. 8 p.m.
Manfred Honeck will lead the PSO in a celebration of Pittsburgh composers with NASA video footage accompanying the performance. Performances continue through Sunday, Feb. 9.

SATURDAY 2.8.14

**G. Love & Special Sauce.** Stage AE. 8 p.m.
These chilled-out rockers will be grooving on some tunes at Stage AE. Bring your hemp necklace. Tickets are $20.

OPENING

**Shrek the Musical.** Byham Theater. Through Feb. 16
Based on the beloved film of the same name, this musical-comedy features a score of 19 new songs.

ONGOING

The Carnegie International is the oldest North American exhibition of contemporary art from around the globe.

**Wicked.** Benedum Center. Through Feb. 9
The hit Broadway musical is returning to Pittsburgh. Telling the story of The Wizard of Oz from an alternate perspective — the Wicked Witch’s —, the show features amazing songs and is not to be missed.

Compiled by **Joey Peiser** | Pillbox Editor

Want your event here?
Email calendar@thetartan.org.
ICCA quarterfinals.

Four Carnegie Mellon ensembles — the Soundbytes, the Originals, Counterpoint, and the Treblemakers — competed with six other university a cappella groups in McConomy on Saturday as part of the Great Lakes quarterfinal of the International Championship of Collegiate A Cappella (ICCA). **Top:** The Treblemakers perform their set, in which junior vocal performance major Bridget McCoy won the best soloist award for her performance of Adele’s “Skyfall.” **Bottom left:** First-year vocal performance major Mara Yaffee sings Britney Spears’s “Toxic” with all-female group Counterpoint. **Bottom right:** Junior vocal performance major Ethan Crystal performs with the all-male Originals, who placed first and will advance to the semifinals.